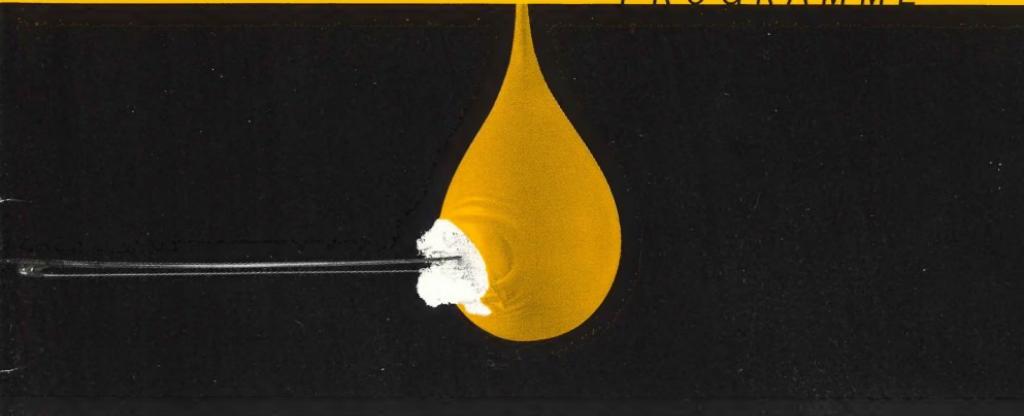


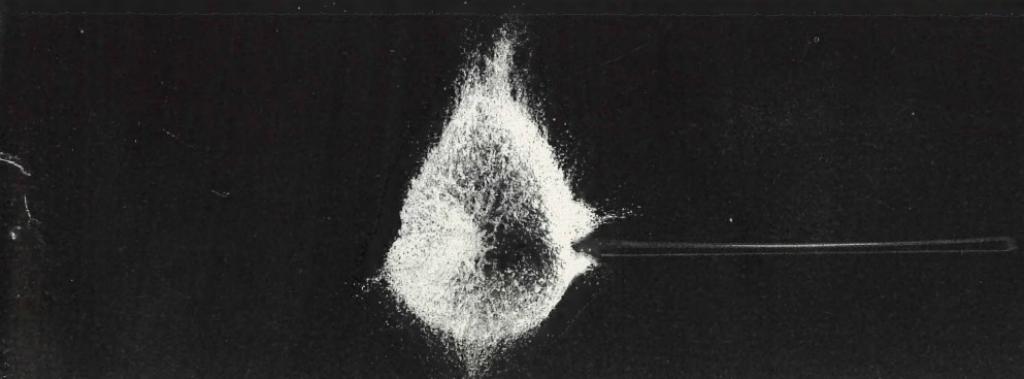
MASSEY HALL NEW MUSIC FEST
NOVEMBER 14 TO 19 1999

PROGRAMME



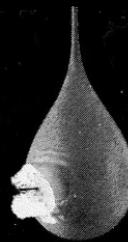
BREAKING THE
SOUND BARRIER

THE BEST OF NEW CANADIAN + INTERNATIONAL CONTEMPORARY CLASSICAL MUSIC



MASSEY HALL NEW MUSICFEST

NOVEMBER 14 TO 19 1999



*A celebration of new music from across Canada
and around the world, proudly presented by*

**ESPRIT ORCHESTRA
CONTINUUM
THE HANNAFORD STREET SILVER BAND
THE AMADEUS CHOIR
SOUNDSTREAMS CANADA
THE TORONTO SYMPHONY ORCHESTRA
THE ELMER ISELER SINGERS
AND
NEW MUSIC CONCERTS**

*We would like to thank the following for their
generous support of the festival*



THE CORPORATION OF
MASSEY HALL AND
ROY THOMSON HALL



1999
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ARTS
COUNCIL**
AN ARM'S LENGTH
AGENCY OF THE
CITY OF TORONTO
25 Years

THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957 | LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

The SOCAN Foundation

C M C
CENTRE DE MUSIQUE CANADIENNE
CANADIAN MUSIC CENTRE


du Maurier
ARTS

 **radio 2**
CLASSICS. AND BEYOND.


Chapters
Great Books Are Just The Beginning

MASSEY HALL NEW MUSIC FEST

Welcome

IT IS A CELEBRATION. IT IS A SURPRISE. IT IS A CHALLENGE.

It is the unique and exciting meeting of Toronto's most interesting and accomplished music-makers under one roof. The Massey Hall New Music Festival will showcase the richness and variety of new music from all over the world, right here in Canada's most musically sophisticated and urbane city.

IT IS MELODIC. IT IS BRASH. IT IS BEAUTIFUL.

The Massey Hall New Music Festival brings together the artistic visions of eight of the city's finest musical ensembles. It is a window into the world of international new music, and it is a mirror showing us ourselves through the eyes and ears of our finest composers.

IT IS MONSTROUS. IT IS HIP. IT IS OLD-FASHIONED.

It is a mosaic of music, a tapestry of living art. We are proud to bring you this exciting festival.

Gary Kulesha, Composer Advisor, Toronto Symphony Orchestra

NOVEMBER 14 TO 19 1999

YOUR BROADCAST HOME FOR
THE MASSEY HALL NEW MUSIC FESTIVAL IS



YOU'LL BE ABLE TO HEAR EVERY CONCERT FROM THE FESTIVAL ON

TWO NEW HOURS

CANADA'S NATIONAL NEW MUSIC SHOW,
WITH HOST LARRY LAKE.
LISTEN TO CBC RADIO TWO
EACH SUNDAY NIGHT AT 10:05
FOR EVERY EXCITING MOMENT
FROM THIS YEAR'S FESTIVAL.



SELECTED PERFORMANCES WILL ALSO BE HEARD ON CBC RADIO TWO'S



WITH HOST ERIC FRIESEN.



ESPRIT ORCHESTRA

BROADCAST LIVE ON *Two New Hours* SUNDAY, NOVEMBER 14 AT 10:05 P.M.

CONTINUUM

BROADCAST ON *Two New Hours* SUNDAY, NOVEMBER 21 AT 10:05 P.M.

HANNAFORD STREET SILVER BAND & THE AMADEUS CHOIR

BROADCAST ON *Two New Hours* SUNDAY, DECEMBER 19 AT 10:05 P.M.

SOUNDSTREAMS CANADA & TWO NEW HOURS ON CBC RADIO PRESENT ENCOUNTERS 2000

WITH DENYS BOULIANE AND PASCAL DUSAPIN

BROADCAST ON *Two New Hours* SUNDAY, DECEMBER 5 AT 10:05 P.M.

TORONTO SYMPHONY ORCHESTRA & THE ELMER ISELER SINGERS

BROADCAST ON *In Performance* WEDNESDAY, DECEMBER 1 AT 8:00 P.M.

BROADCAST ON *Two New Hours* SUNDAY, NOVEMBER 28 AT 10:05 P.M.

NEW MUSIC CONCERTS

BROADCAST ON *Two New Hours* SUNDAY, DECEMBER 12 AT 10:05 P.M.

Elegy, Transformation, Jubilation

The 1999 Massey Hall New Music Festival

For six nights in November, Massey Hall, Toronto's grande dame of concert halls, will be the hippest spot in town as the Massey Hall New Music Festival takes over the venerable old lady of Shuter Street and gives her a week-long musical makeover.

Led by the Toronto Symphony Orchestra, the Massey Hall New Music Festival is a co-operative effort involving several of the city's new music presenters. This year they include the Esprit Orchestra, Continuum, New Music Concerts, Encounters, the Hannaford Street Silver Band and the Amadeus Choir.

Every night from Sunday, November 14, to Friday, November 19, Massey Hall audiences will encounter a wide range of music composed in the second half of this century, some of it by Canadians, some of it from the rest of the world, some composed 30 years ago, some composed last week.

"The richness of new music is tremendous," says Gary Kulesha, the TSO's Composer Advisor and a leading force in the planning of the festival. "We wanted to create a special week in which

by Robert Harris

Torontonians could hear what Canadians have composed and are composing as the century winds to a close, but we also wanted to open our audiences' ears to what is happening in the rest of the world. The musical world has never been more interconnected than it is now. We wanted to demonstrate its connectedness."

Now in its fourth year, the festival is also intended to showcase the wide variety of new music available in Toronto the whole year round. "Toronto is a new music town," Kulesha says. "There must



Photo: Steve J. Sherman

American composer and conductor Joan Tower. Her Violin Concerto will be performed as part of the TSO's programme at the New Music Festival.



Canadian flutist and composer Robert Aitken performing with New Music Concerts. NMC presents a tribute to him during the festival.

be 30 groups that feature new music at one time or another during the year — including the TSO. No other Canadian city has that level of activity."

One of the aims of the festival is to lend some of the TSO's resources to local new music groups. And the festival helps to create a common cause between the Orchestra and the new music community, a connection that has taken on new force since Jukka-Pekka Saraste became the Orchestra's Music Director and Kulesha its Composer Advisor.

Toronto's new music presenters, especially the smaller ones, are delighted by the TSO's initiative. "It makes it feel a little less lonely out there," Continuum's Jennifer Waring says. "And the festival has had a direct impact on our audiences for our regular concert season. They have increased since the festival began."

Waring notes that some of the most rewarding moments of the festival have

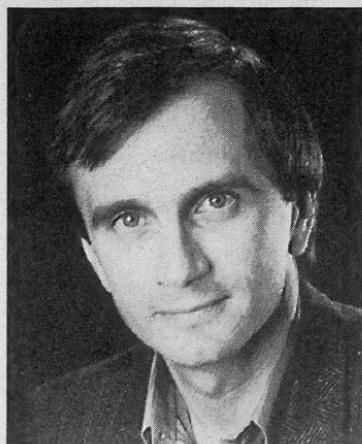
been its behind-the-scenes planning sessions. "There are a number of different philosophical approaches to new music among the groups that make up the festival — as there are internationally throughout the new music community," she says. "It's been fascinating to have a forum in which we can exchange and debate our ideas."

One of the more interesting issues on the table for new music presenters is the question of audiences. Conventional wisdom in the music business has it that audiences for traditional classical music and contemporary music are mutually exclusive. It's a point of view Kulesha doesn't completely accept.

"I'm not convinced that our traditional audiences are uninterested in the music of the recent past," he says. "It is true that there is a dedicated audience in the city for music that is more unusual and more challenging. But some of that audience also goes to the Symphony. The world of new music is so wide and rich, there's plenty for everyone to choose from."

Gary Kulesha: Sounds for the future

Just mention contemporary music to Gary Kulesha and you'll spark a fascinating discussion that touches on aesthetics, the psychology of sound, the sociology of concert-going, the importance of everyone from Pierre



The influence of TSO Composer Advisor Gary Kulesha, a strong proponent of new music, will be in evidence at the New Music Festival.

Boulez to Elvis Presley, and whatever else engages Kulesha's active and quicksilver mind.

As the Toronto Symphony Orchestra's Composer Advisor, as well as a conductor, performer and composer of new music, Kulesha is the perfect person to help co-ordinate the Massey Hall New Music Festival. The event would be unthinkable without him.

"Gary is bright-eyed and passionate about new music," says Michael Buckland, the Toronto Symphony's Director of Marketing and Communications. "Emotionally and intellectually he's an adventurer, a gambler. He knows that all music, but

(continued on page 22)

The richness of new music is in evidence in the programmes that have been put together for the New Music Festival. The Esprit Orchestra opens the festival with a concert dedicated to the work of Harry Somers, a pre-eminent Canadian composer who died earlier this year. Alex Pauk, Esprit's conductor and artistic director, is looking forward to reinvestigating the artistic legacy of this iconic Canadian composer.

"We're presenting his Third Piano Concerto, with soloist Jamie Parker, for the third time in our orchestra's history," Pauk says. "It will give us a chance to probe this wonderful work in greater depth, as any orchestra welcomes the opportunity to revisit powerful works in its repertoire." Pauk says he's especially fascinated by Somers's "Elegy, Transformation, Jubilation," a rarely performed gem in the Somers catalogue that will get only its second performance ever during the festival.

Another towering figure on the Canadian new music stage will be honoured during the festival as New Music Concerts presents "Aitken at 60," a tribute to its artistic director, the renowned Canadian flutist and composer Robert Aitken. Three Aitken compositions will be featured that evening.

But Aitken and Somers are not the only Canadian composers to be heard during the festival. The works of Canadian Denys Bouliane will be prominently featured in the Encounters concert on Wednesday, November 17, and new works by Tim Souster, J. Scott Irvine and Bramwell Tovey highlight the Tuesday concert by the Hannaford Street Silver Band and the Amadeus Choir.

The Toronto Symphony's own programme, presented mid-week during the festival, probably best represents the exciting, boisterous and entertaining world of contemporary musical composition. Joan Tower's beautiful Violin Concerto, with TSO concertmaster Jacques Israelievitch as soloist, will provide a view of one aspect of contemporary music that is often overlooked — its recent rediscovery of lyricism and traditional musical craftsmanship. Thirty-year-old Paul

(from page 20)

especially new music, has to be given the freedom to fail if it is to earn the freedom to succeed."

Kulesha was appointed to his position with the Toronto Symphony in 1995 and since then has helped Music Director Jukka-Pekka Saraste make his way through the sometimes familiar, sometimes uncharted wilds of contemporary Canadian composition. "Jukka-Pekka and I are both fascinated by the connections between different kinds of music," he says. "It has been a joy to blend the best Canada has to offer with the best from the rest of the world for the past four years."

With all his extra-musical activities, Kulesha has not forgotten his own art. "If it's not too pretentious to say so, I believe I am developing my own style as a composer," he says. "Well, if not a style, at least a language I can call my own."

Kulesha's artistic voice will be heard directly when the TSO performs his *Symphony* on Wednesday, November 16, but the subtle influence of his mind and heart will be in evidence at the Massey Hall Festival from the first downbeat to its very last note.

Steenhuisen's *Airstream* — a world premiere — reminds us that the avant garde has a long and honoured history in the world of classical music, stretching at least as far back as Beethoven's "Eroica" Symphony. And Kulesha's own *Symphony*, which he will conduct along with Saraste, is an attempt by the composer to meld together a wide variety of expressive elements, from extreme angularity to extreme expressiveness, to provide, as Kulesha puts it, "a portrait of everything that made me as a composer."

A great deal, indeed, goes into the making of a composer these days. It is a complex, dynamic period in our music history, and never has music moved in so many different directions simultaneously. The beauty of new music is in that complexity — it continues to grow and develop on a daily basis, ensuring that our musical culture stays vibrant with the constant addition of the new.

In its own way, the Massey Hall New Music Festival is part of that process of growth. But the true excitement of the festival, of all new music, is the excitement of discovery. Who knows what pleasures await you when you hear a piece of new music for the first time? A symphony as powerful as Mahler's Ninth may be just around the corner, or another ballet score as revolutionary and exciting as *The Rite of Spring*. New music provides us with the constant opportunity to enrich and enliven our listening appetites and experiences. It is a constant stream of fresh water to cleanse our musical palettes and satisfy our artistic thirst.

ROBERT HARRIS IS A WRITER AND RADIO PRODUCER BASED IN TORONTO

MASSEY HALL NEW MUSIC FEST
NOVEMBER 14 TO 19 1999

Festival Schedule

All concerts take place at 8:00 p.m. at Massey Hall
Call (416) 593-4828 for tickets

Sunday, November 14, 1999

ESPRIT ORCHESTRA — "Celebrating Harry Somers"
6:45 p.m. pre-concert talk*

Monday, November 15, 1999

CONTINUUM — "Osmosis"
6:45 p.m. pre-concert talk*

Tuesday, November 16, 1999

HANNAFORD STREET SILVER BAND and AMADEUS CHOIR
"Voices on High"
6:45 p.m. pre-concert talk*

Wednesday, November 17, 1999

SOUNDSTREAMS — "Encounters 2000"
6:45 p.m. pre-concert talk*

Thursday, November 18, 1999

TORONTO SYMPHONY ORCHESTRA and ELMER ISELER SINGERS
6:45 p.m. pre-concert chamber music performance*

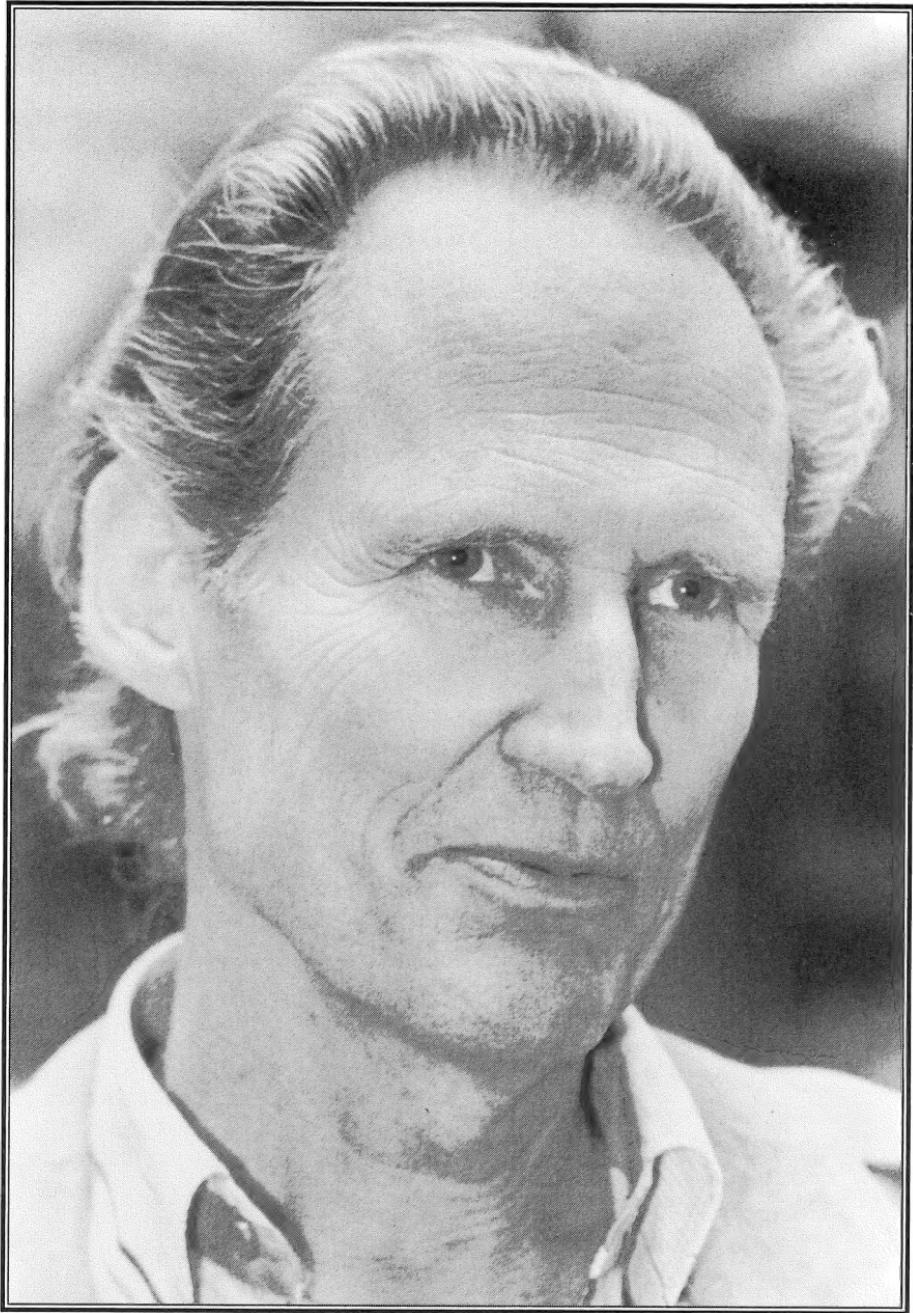
Friday, November 19, 1999

NEW MUSIC CONCERTS — "Aitken @ 60"
6:45 p.m. pre-concert talk*

*All pre-concert events take place at Massey Hall

Each concert will be followed by a reception in Centuries Bar,
below the theatre in Massey Hall (cash bar)

All pre- and post-concert events are FREE
with your ticket to the concert



Harry Somers

Esprit Orchestra presents

CELEBRATING
HARRY SOMERS
(1925-1999)

Alex Pauk conductor
James Parker piano
Jean Stillwell mezzo-soprano

in a programme of works by
Harry Somers

The Third Piano Concerto (1996)

Five Songs for Dark Voice (1956)

Intermission

Elegy, Transformation, Jubilation (1981)

This concert will be broadcast live
tonight at 10:05 p.m. on CBC Radio Two, 94.1 FM

Continuum Contemporary Music

Now in its second decade, the Chalmers Award-winning group Continuum presents concerts and interdisciplinary projects and initiates outreach programmes in Toronto and across the country. Its concerts feature vocal, instrumental and electronic chamber music in a range of idioms, for eclectic instrumentation as well as the Continuum ensemble of flute, clarinet, violin, cello, piano and percussion. This ensemble features some of the country's leading performers, and appears on Continuum's first CD, launched in the fall of 1998 at the Made in Canada Festival in Toronto.

The group's mandate is to provide opportunities for emerging Canadian composers by programming their works alongside those of better-known national and international figures.

In the fall of 1999, Continuum tours parts of Canada, making stops in Montreal, Vancouver, Banff, Lethbridge, Winnipeg and Brandon. In the year 2000, Continuum will premiere *Souvenir*, an interdisciplinary work involving composers Michael Baker, Linda Bouchard, Alice Ho, Veronika Krausas, Stéphane Roy and Randall Smith, and acclaimed avant-garde filmmaker Gary Popovich.

UPCOMING CONTINUUM CONCERTS

Friday, February 11, 2000 at 8 p.m.

Music Gallery

THE ARADIA/CONTINUUM COLLABORATION

Rosemary Thomson, conductor

Friday, April 21, 2000 at 8 p.m.

Music Gallery

(416)

Works by Toronto composers Paul Steenhuisen,
James Rolfe, Rose Bolton, Micheline Roi and Alastair Boyd

Friday, June 16, 2000 at 8 p.m.

Music Gallery

MEMOSYNE

An international programme featuring works by Gerhard Stäbler (Germany), Brian Ferneyhough (Great Britain), Chris Paul Harman, (Canada), Wendy Prezament (Canada), Juliet Palmer (Canada) and Denys Bouliane (Canada)

Phone 416-481-3418 for ticket information

MASSEY HALL NEW MUSIC FEST

Continuum

Jennifer Waring, artistic director

presents

OSMOSIS

Ann Thompson flute
Peter Stoll clarinet
Mark Fewer violin
Paul Widner cello
Stephen Clark piano
Ryan Scott percussion
Rosemary Thomson conductor

Linda Bouchard
(Canada)

Sept Couleurs (1994)
for flute, clarinet, violin, cello, piano
and percussion

Iannis Xenakis
(USA)

Evryali (1973)
for solo piano

Luc Marcel
(Canada)

New work

Paul Dolden
(Canada)

Twilight No. 1 (1999) *
for violin, cello and tape

Louis Andriessen
(Netherlands)

Dubbelspoor (1986)
for harpsichord, piano, celeste and
glockenspiel

Michael Oesterle
(Canada)

Urban Canticle (1995; rev.1999)
for flute, clarinet, violin and cello

* World premiere/Chapters commission



Tonight's concert will be broadcast on CBC Radio Two, 94.1 FM,
Sunday, November 21 at 10:05 p.m.

MONDAY, NOVEMBER 15, 1999 AT 8 P.M.



A Divine Mystery

A CO-PRODUCTION WITH THE
**HANNAFORD STREET
SILVER BAND**

FEATURING THE NORTH AMERICAN
PREMIERE OF **MAGNIFICAT**, BY
RENNOWNED BRITISH COMPOSER
PAUL PATTERSON

Wednesday, December 15, 1999 at 7:30 pm

Metropolitan United Church
(corner of Church and Queen St. E.)

Call (416) 366-7723 for tickets



PRESENTS AN INTERNATIONAL GUEST ARTIST EVENT:

The Black Dyke Band – Brilliant, Brassy & Bold

Monday, February 7th, 2000 at 8:00 p.m.
John Grabb Theatre, Cedarbrae Collegiate
550 Markham Road (at Lawrence)



NEWaccents

Sponsored by Raymond and
Alexandra Tizzard

HSSB subscribers will receive a 20% reduction off the cost of tickets to this memorable event. Tickets may be ordered by calling the St. Lawrence Centre Box Office at (416) 366-7723

TICKET PRICES

Front Orchestra \$60	Middle Orchestra \$50	Rear Orchestra \$40
Front Balcony \$50	Rear Balcony \$40	

Prices include GST

The Hannaford Street Silver Band and
The Amadeus Choir present

VOICES ON HIGH

Lydia Adams guest conductor
Bramwell Tovey guest conductor

Joan Tower Fanfare No. 1 for the Uncommon Woman

Harry Somers God The Master of this Scene

Stephen Chatman Reconciliation
Johnny Cowell, flugelhorn

J. Scott Irvine Awakenings *

William Hawley Two Motets

Tim Souster Echoes for Brass Band and Live Electronics **

Intermission

Joan Tower Fanfare No. 2 for the Uncommon Woman

Bramwell Tovey Requiem Mass for the Dead ***

* *World premiere/CBC commission*

** *North American Premiere*

*** *World premiere/Hannaford Street Silver Band commission*

Tonight's concert will be broadcast on CBC Radio Two, 94.1 FM,
Sunday, December 19 at 10:05 p.m.

Coming next in

Encounters 2000

A CANADIAN-ESTONIAN CHORAL FEST

Estonian Philharmonic Chamber Choir; Conductor, Tõnu Kaljuste

Tallinn Chamber Orchestra

Elmer Iseler Singers

MacMillan Singers

Toronto Mendelssohn Youth Choir

FRIDAY, FEBRUARY 4, 2000

8 pm: Concert, St. Patrick's Church (Dundas & McCaul)

Arvo Pärt: *Berlin Mass, The Threshold of Paradise*

Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra

Kaljuste and the Estonians are among the world's great interpreters of

Pärt and contemporary music as heard on ECM Records.

SUNDAY, FEBRUARY 6

8 pm: Concert, St. Patrick's Church.

World premiere by Randolph Peters for four choirs, strings, organ and

percussion; Erkki-Sven Tüür, *Requiem* (Canadian Premiere); Harry Freed-

man, *Voices*; and Peteris Vasks, *Litanija* (Canadian Premiere)

PLUS: SATURDAY, FEBRUARY 5

10 am – 1 pm: Workshop, Faculty of Music, University of Toronto

A workshop with Kaljuste and the Estonians on contemporary choral and
instrumental repertoire

Admission \$5 at the door, free with a concert ticket

2 pm – 5 pm: Open Rehearsal, St. Patrick's Church

Open rehearsal with tutti choirs and chamber orchestra

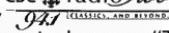
Admission \$10 at the door, free with a ticket to the February 6 concert

Tickets: \$25 for each concert; buy both for just \$40.

Students and Seniors \$20.

Call 504-PLAY (7529)

 **radio Two**

These concerts will be recorded by  for broadcast on "Choral Concert" with Howard Dyck and our new music showcase, "Two New Hours" with Larry Lake. Broadcast information is available in CBC's Radio Guide found in Saturday Night magazine and on our website at www.cbc.ca. Click on Radio. Enjoy!

In co-operation with the **Estonian Arts Centre**.

MASSEY HALL NEW MUSIC FEST

SOUNDSTREAMS
CANADA

Lawrence Cherney, Artistic Director

and Two New Hours on **CBC radio Two**
94.1 (CLASSICS, AND BEYOND)

present

Encounters 2000

Encounters Chamber Ensemble

Denys Bouliane guest conductor
Valdine Anderson soprano
Patricia Green mezzo-soprano
Lori Freedman bass clarinet
Larry Lake on-stage host

Pascal Dusapin **Attacca*** (1991)
(b.1955) for two trumpets and timpani

Denys Bouliane **Des caresses** (1994)
(b.1955) for alto flute and strings

 Manche haben Trompinetten (1989-90)
 for soprano and bass clarinet
 Valdine Anderson, soprano
 Lori Freedman, bass clarinet

Pascal Dusapin **Aks*** (1987)
 for mezzo-soprano and chamber ensemble
 Patricia Green, mezzo-soprano

Intermission

Denys Bouliane **Trois petits simiodrames*** (1990)
 for violin, viola, cello, clarinet and percussion

Pascal Dusapin **Cascando*** (1997)
 for chamber ensemble

 Comoedia* (1993)
 for soprano and chamber ensemble
 Valdine Anderson, soprano

*Canadian premieres

Tonight's concert will be broadcast on CBC Radio Two, 94.1 FM,
Sunday, December 5, at 10:05 p.m.

WEDNESDAY, NOVEMBER 17, 1999 AT 8 P.M.

JOIN US BEFORE THE
TORONTO SYMPHONY ORCHESTRA
CONCERT ON NOVEMBER 18TH FOR AN

EVENING OVERTURES

Chamber music performance

P R O G R A M M E

CHRISTOPHER BUTTERFIELD

JAPPEMENTS À LA LUNE

JOAN TOWER

NOON DANCE

Fides Krucker	voice
Camille Watts	piccolo
Cary Ebli	english horn
David Bourque	bass clarinet
Paul Meyer	violin
Charmain Louis	viola
Kirk Worthington	cello
Paul Rogers	bass
Patricia Krueger	piano
David Kent	percussion
Gary Kulesha	conductor

Thursday, November 18, 1999 at 6:45 p.m. at Massey Hall

TORONTO SYMPHONY ORCHESTRA

Jukka-Pekka Saraste conductor

Jacques Israelievitch violin

Gary Kulesha guest conductor

THE ELMER ISELER SINGERS

Lydia Adams conductor

Paul Steenhuisen *Airstream**

Praetorius/Sandstrom *Es Ist ein Ros Entsprungen*

Vivier *O! Kosmos*

Jeffrey Ryan *Ecce Homo*

The Elmer Iseler Singers

Lydia Adams, conductor

Joan Tower Violin Concerto
 Jacques Israelievitch, violin

Intermission

Somers *A Thousand Ages***

Gary Kulesha *Symphony*
 Gary Kulesha, guest conductor

*World premiere/Toronto Symphony Orchestra commission

**World premiere

Tonight's concert will be broadcast on CBC Radio Two, 94.1 FM,
on *In Performance* (Wednesday, December 1) and *Two New Hours*
(Sunday, November 28 at 10:05 p.m.)

NMC 30 in Y2K!

Since our incorporation in 1971 as English Canada's first permanent new music presenter, New Music Concerts has enjoyed bringing Toronto a cross-section of contemporary music activities from around the world. Beginning with our first concert, *Berio is Coming!*, NMC has introduced this city to many of the world's greatest living composers.

Highlights of our first three decades include visits by such renowned Europeans as Witold Lutoslawski, Heinz Holliger, Iannis Xenakis, György Ligeti, Harrison Birtwistle, Pierre Boulez, Krzysztof Penderecki and Arne Nordheim, to name just a few.

From south of the border we have presented world premieres by Morton Feldman, John Cage, George Crumb and Lou Harrison and featured recent works by Elliott Carter, Roger Reynolds and Philip Glass in the presence of the composers. In 1976, Steve Reich allowed New Music Concerts to perform his music — NMC was the first ensemble, other than Reich's own, to be so honoured.

Our long connection with Toru Takemitsu led to many fruitful collaborations including the presentation of marimba virtuoso Keiko Abe and composers Jo Kondo and Tan Dun. The tradition continues later this season in two separate events when we

present the Canadian debut of Toshio Hosokawa (considered by some to be Takemitsu's successor) and the All-Japan Choral Competition prize-winning Utaoni Choir who will perform works by Takemitsu and long time NMC collaborator R. Murray Schafer.

The Utaoni Choir's presentation of the first Canadian performance of Schafer's *Seventeen Haiku* joins our long list of Canadian premieres, including commissions that are now considered Canadian classics — *Rivage* by Serge Garant, *Princess of the Stars* by R. Murray Schafer, *Zipangu* by Claude Vivier, *Keyboard Practice* by John Beckwith, *Chura-Churum* by Harry Somers, *Triojubilus* by Gilles Tremblay, *Riffs* by John Weinzweig and many others.

New Music Concerts has a history of encouraging and supporting emerging composers through commissions, workshops and competitions, and our contribution to last year's Made in Canada Festival included works by four young Canadians — Micheline Roi, Eric Marty, Sean Varah and Jules Léger Prize-winner Michael Osterle.

We are entering the new millennium with the same enthusiasm and spirit which led Norma Beecroft and Robert Aitken to found New Music Concerts three decades ago and would like to thank our audience for the support and encouragement we have enjoyed throughout these thirty exciting years.

New Music Concerts presents

ROBERT AITKEN @ 60

A portrait in celebration of Robert Aitken's
30 years as artistic director of
New Music Concerts

Robert Aitken flute/conductor
Fujiko Imajishi violin

Harry Somers
(1925-1999)

Etching: The Vollard Suite
for solo flute (1964)
(from *The Picasso Suite*)

Robert Aitken
(b. 1939)

Lalitá: Shadows II (1973)
for solo flute, 3 violoncelli,
2 harps and percussion

John Weinzwieg
(b. 1913)

Interplay (1999)*
for piccolo, tuba and piano

Juhan Puhm
(b. 1966)

Unfolding (Epigenesis) (1994)*
for 2 clarinets, 2 bass clarinets,
2 violas, 2 violoncello, 2 marimbas,
harpsichord and piano

Intermission

Robert Aitken

Níra: Shadows III (1973-88)
for solo violin, flute, oboe, viola,
contrabass, piano and harpsichord

Robert Aitken

Folia (1981)
for flute, oboe, clarinet, horn
and bassoon

Join us at 6:45 p.m. for an Illuminating Introduction
with Robert Aitken, John Weinzwieg, and Juhan Puhm

* World premieres

Tonight's concert will be broadcast on CBC Radio Two, 94.1 FM,
Sunday, December 12 at 10:05 p.m.

The SOCAN Foundation salutes young composers

In its 1999 competition, The SOCAN Foundation has awarded cash prizes totalling \$18,000 to composers under 30. Congratulations to the winners.

SIR ERNEST MacMILLAN AWARDS

(works for 13 performers or more)

- First Prize (\$2,000): **Andriy Talpash**, 24, Montreal—*Queezinart-hocket in a blender*, for chamber ensemble
- Second Prize (\$1,000): **Rose Bolton**, 28, Toronto—*Incidental Music of My Mind*, for large chamber ensemble
- Third Prize (\$500): **Justin Mariner**, 28, Montreal—*Landmarks*, for orchestra

SERGE GARANT AWARDS

(works for three to 12 performers)

- First Prize (\$2,000): **Eric Morin**, 29, Laval, Que.—*Clone 2*, for wind quintet and piano
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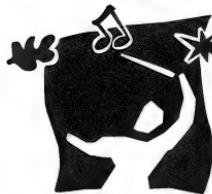
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On November 29, 1996, at the Seiji Ozawa Gala, we announced a momentous campaign in the history of our organization — the Fund for the Future. This endowment campaign had a goal designed to stretch both the generosity and imagination of our supporters. We committed to raising \$10 million to support the future of the Toronto Symphony Orchestra for our children, grandchildren, and community.

On June 23, 1999, we proudly announced that the goal had been achieved!

In partnership with the Province of Ontario through its Arts Endowment Programme, and with the generous support of devoted music lovers, our musicians and our staff, more than \$10 million in gifts and pledges has been raised!

We would like to thank the following individuals, corporations and foundations for their tremendous support of the Fund for the Future.

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Oboe/English Horn

Karen Rotenberg

Clarinet

Max Christie

Bass Clarinet

Richard Thomson

E flat Clarinet

Greg James

Bassoon

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William Cannaway

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Michael Perry

Lorne Grossman

Harp

Erica Goodman

Piano/Synthesizer

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Saxophone Quartet

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Phil Dwyer (tenor)

Perry White (baritone)

Alex Pauk

Alex Pauk is a leading exponent of new music in Canada. He is a graduate of the University of Toronto and continued his studies in Europe and Japan. As a composer, Pauk has written over thirty-five works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, Toronto Symphony Orchestra, the Hannaford Street Silver Band and many others. He has also composed for film, television, radio and music theatre. Pauk's most recent film scores include the soundtracks for Don McKellar's film *Last Night* and Jeremy Podeswa's *The Five Senses*. Recognizing in part nearly two decades of tireless efforts on behalf of new music, his native city recently named Alex Pauk Toronto Musician of the Year.

Alain Trudel

Alain Trudel combines immense talent with great flair and humour, leaving audiences filled with awe. An evangelist for the cause of the trombone, Trudel, born in 1966, is among the very few trombonists pursuing a brilliant career as an international soloist. Trudel's performances as a soloist include engagements with the Orchestre Philharmonique de Radio France, the National Arts Centre Orchestra, and the Montreal Symphony Orchestra. Trudel has also performed numerous recitals and concerts and offered master classes in Canada, Mexico, Europe, Japan, and Australia. Alain is an *International Yamaha Performing Artist* and since 1989 has been a regular guest at the Scotia Festival of Music and since 1995 at the Festival of the Sound. In 1997 Alain took over the trombone class at the Conservatoire de Musique du Quebec in Montreal, from his former teacher Joseph Zuskin.

Marie Berard

Marie Berard is currently the Concertmaster of the Canadian Opera Company Orchestra, and previously was a member of the Toronto Symphony Orchestra. Ms. Berard has performed with a variety of ensembles such as Amici, Array Music, New Music Concerts and the Accordes string quartet. Her recordings include two cd's with Trio Vivant. The first disc entitled *Palm Court Pleasures* was chosen upon its release by the Columbia Record of the Month Club. As an interpreter of new music, Marie is in great demand. Recently she recorded solo sonatas by American composers Bright Cheng and Anthony Davis. She has also recorded works by Alfred Schnittke including the *Concerto Grosso #1* and "*A Paganini*". Marie also recorded the *Meditation* from *Thais* by Massenet for solo violin and orchestra for the CBC's SM5000 label. She is a regular performer at the Ottawa Chamber Music Festival, the Blair Atholl Festival in Scotland, the Festival of the Sound and Music at Speedside. Ms. Berard performs on a 1767 Pietro Landolfi violin.

Esprit Orchestra

The Esprit Orchestra is Canada's only orchestra devoted exclusively to new orchestral music. Esprit Orchestra was founded in 1983 by Music Director & Conductor Alex Pauk. Composed of a core of forty-five dedicated musicians with the special skills needed to perform contemporary orchestral music, Esprit presents its annual subscription series of concerts in Toronto. In September of 1999, Esprit completed its triumphant debut European tour. With four concerts in Amsterdam at the invitation of the International Gaudemus Music Week and another in Paris, the tour represented one of the largest ever presentations of Canadian orchestral music in Europe. Among the awards Esprit has garnered are the SOCAN Award of Merit in 1990 and the Jean A. Chalmers Award for the Arts in 1996 and 1998.

Hannaford Street Silver Band

The Hannaford Street Silver Band has been attracting both critical and popular acclaim since it was formed in 1983. The band has recently been featured at the *Festival of the Sound*, *The Huntsville Festival of the Arts* and the *Great Canadian Town Band Festival*. The band also performed to great acclaim at the *Winnipeg New Music Festival* in January of 1997. The band is a vigorous commissioner of new Canadian repertoire for brass band. Its most recent cd's include *Brass Links* (CBC SM 5188) and *Heavy Metal* (Opening Day 9319), both conducted by Bramwell Tovey. In recognition of its accomplishments the band was awarded a *Lieutenant Governor's Award for the Arts* in December of 1997.

Omar Daniel

Omar Daniel has had his music performed throughout Canada and in Brazil, Great Britain, Poland, the Netherlands, Belgium, Hungary, Ireland, the USA and his ancestral Estonia. Recipient of the Jules Leger Prize for new chamber music in 1997, his numerous other awards include prizes from the SOCAN and CBC National Competitions for Young Composers and the Toronto International Guitar Festival. He has served as Guest Composer at the 1998 New Music Festival, Capital Sao Paulo Festival in Brazil, and the Windsor Symphony's Festival of Canadian Music. Among Omar's many commissions are works for such acclaimed artists as the Toronto Symphony Orchestra, Gryphon Trio, Hannaford Street Silver Band, Elora Festival, Continuum New Music, flutist Robert Cram and guitarist Rachel Gauk. He also works as a recording producer. His many projects include collaborations with Duo Concertante, Trio Lyra, Penderecki String Quartet, Anton Kuerti, Kevin McMillan, Susan Hoeppner, Angele Dubeau, James Sommerville, Judy Loman, Patricia O'Callaghan and Scott St. John. As well as keeping up a busy composing schedule, he currently teaches theory and electronic music at Wilfred Laurier University in Waterloo, Ontario.

Randolph Peters

Randolph Peters is now in his fourth season as Composer-in-Residence with the Winnipeg Symphony Orchestra. He also serves as the curator for the highly successful Centara Corporation New Music Festival, now entering its ninth season. Also Composer-in-Residence with the Canadian Opera Company, Randolph was in attendance at the eagerly anticipated world premiere of his latest opera, *The Golden Ass*, which the COC commissioned from him. With a libretto by the late Robertson Davies, the opera was praised by Brian Hunt of the National Post, who wrote: "The melody flows, the rhythmic energy is unflagging, and the tautness and wit of the libretto....is mirrored in music of comparable zest." Randolph's first commission from the COC was *Nosferatu*, which was premiered in 1993. He has composed over 50 film scores, chamber works as well as music for television, radio, dance and theatre.

Henry Kucharzyk

Henry Kucharzyk has an active career in the forefront of Canadian contemporary music as a composer, pianist and keyboard player, record producer and conductor. He completed composition studies at the University of Toronto with John Beckwith and John Weinzwieg before moving on to a Master's degree at Yale, where his teachers included Jacob Druckman, Morton Subotnick, and Earle Brown. Called "one of Canadian music's explorers", Henry has over fifty works in his catalogue reflecting the variety of his musical interests and including both conventional concert forces as well as unique instrumental and electronic combinations. His commissions include works for the Toronto Symphony, Nexus, Toronto Dance Theatre, Evergreen Club Gamelan, Piano Circus (UK), Les Grands Ballets Canadiens, the Esprit Orchestra, Studio Grame (France), the National Arts Centre Orchestra and the Canadian Broadcasting Corporation. He has had a long association with ARRAYMUSIC, first as Artistic Director for five years, and currently as its Music Director and conductor. He performs on Theremin and keyboard with Peter Hannan in PHH!K, the ground-breaking electro-acoustic duo, and has released twenty four discs on Artifact Music, the label which he created in 1985.

Michael Colgrass

Michael Colgrass won the 1978 Pulitzer Prize for *Deja vu*, commissioned and premiered by the New York Philharmonic; a 1982 PBS documentary about him won an Emmy Award. He has also been awarded two Guggenheim Fellowships, a Rockefeller Grant and the 1988 Jules Leger Prize for New Chamber Music. Other works have been commissioned and performed by the major symphony orchestras of Boston, Toronto, Detroit, and Minnesota and numerous other ensembles of all sizes and in many countries. His music has been recorded by the orchestras of Toronto, Boston and St. Louis. Born in Chicago, his first musical experiences were as a jazz drummer; he later worked as a freelance percussionist in the New York area, including concerts and recordings with symphony orchestras, Broadway shows, jazz groups, opera and ballet companies. Among Colgrass' recent works are *A Flute in the Kingdom of Drums and Bells* (1995), commissioned by flutist Marina Piccinini and Nexus; *Urban Requiem* (1996) for four saxophones and wind ensemble, commissioned by the University of Miami Wind Ensemble and recorded by them for Albany records; and *Hammer & Bow* (1997) for marimba and violin, commissioned by TSO Concertmaster Jacques Israelievitch.

Program Notes

Trope.....for orchestra by Omar Daniel

The title of my work refers to a particular definition of a musical trope, specifically in the context of Medieval Chant: ‘the composition of a new melody (and text), which is then sung together with a traditional chant in various ways, e.g. before and/or after it, or by alternation of the phrases of the trope with those of the original chant. The term is further extended to include polyphonic elaborations (of liturgical chants)’ (Harvard Dictionary of Music).

The ‘traditional chant’ in *Trope* is borrowed music from earlier pieces of mine, and, in essence, is the preexisting material around which the piece proper is constructed. Two main motivic ideas fulfill this function. The first is the string layer presented at the beginning of the piece, which is borrowed from my *Concerto for Orchestra*. Second, the *Moderato Barbaro* immediately following the reflective *Lento* section uses material from my *Trio for Violin, Cello and Piano*. These motives are elaborated upon both linearly (by continuous melodic variation), and vertically (harmonic invention). Also, a simple melody, presented in fragments in the piccolo trumpet during the first 32 bars, forms a continuous thread throughout the piece, upon which additional ‘troping’ can occur. As the piece progresses, the tune is expanded in different ways. Some examples of this expansion are the musical interpolation between two or more of the constituent notes of the melody, or the magnification of a single note from the tune, embellished through the presentation of the overtone series in a linear fashion.

Trope was commissioned by the Esprit Orchestra, with the financial assistance of the Ontario Arts Council, and is dedicated to Alex Pauk and the musicians of the Esprit Orchestra.

Omar Daniel

The Seven Gates of Kur by Randolph Peters

The impetus for this trombone concerto came from an interest on the part of the composer in the literature of ancient Sumeria, a civilization that appears to have invented written texts and numerals, and that underlies our own at a level even deeper than those of Greece, Israel and Rome. The fragmentary poems concerning Inanna are some of the earliest writings in history (ca. 3000 BCE), and contain among them the story of how the life-and-fertility goddess Inanna descended to the underworld of death with the intention to take over the lower realm, how she was defeated and then later rescued.

At the heart of the underworld is Kur, an ominous city surrounded by seven walls and seven gates. Inanna must survive trials and ordeals at each gate in order to reach the next partition. She does not fare well and upon reaching the centre is hung from a hook, naked and lifeless.

In an abstract way, this concerto explores that underworld scene by dividing the brass band into seven groups and giving each group a distinct musical behaviour that is maintained throughout the piece. Part of that musical behaviour includes restrictions to certain intervals. For instance, the third group (euphonium I and II) play only major and minor thirds, the fourth group (baritone I and II) play only with the interval of the perfect fourth, and so on. The form of the music has seven sections as a result (each one lasting about a minute) where a new group is added to the accumulating total. As an instrument the trombone is said to have seven basic positions from which it can attain all its notes. At the arrival of each of the seven sections of music the trombone articulates the overtone series of the corresponding trombone position and thus works its way down to the “heart of the underworld.” The bit about

hanging naked and lifeless from a meathook is only a theatrical option, and will probably not be employed at this premiere performance.

The composer wishes to thank the Hannaford Street Silver Band, the financial support of Roger D. Moore, and Alain Trudel, the extraordinary musician for whom this work is written.

Corral (for Michael Baker) by Henry Kucharzyk

A work for Violin and Silver Band may seem an odd pairing at first. I'll confess it was not one that had occurred to me when this performance was first proposed. But unlikely combinations can give you a new perspective on things. And what started as a plan for a 3 movement concerto was transformed by circumstance and necessity into a single movement of simple proportions that features the violin creating a melodic role that is multiplied and supported by the brass.

It was the need to acknowledge the recent passing of my friend and colleague Michael Baker, that finally gave the work its starting point. The piece is inspired by Baker's work, "In Paradisum", and while it doesn't quote directly from that multi-movement piece, it uses several motives from it as the basis for their own development.

The title *Corral* is both a cryptic pun and a recollection of a young boy who traded his pony for his first trumpet.
Henry Kucharzyk

Urban Requiem by Michael Colgrass

Urban Requiem for four saxophones and wind orchestra was commissioned by Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series.

A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humour inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

The size of the wind ensemble for *Urban Requiem* matches the non-string instrumentation of a symphony orchestra (triple winds and brasses, tuba, four horns, harp, synthesizer, timpani and four percussion). The players are divided into four groups surrounded by the larger wind ensemble, with each sax having its own little 'neighbourhood'. The soloists interact in virtuoso display and play duets and trios with principal players in their bands. The sax players are called upon to improvise occasionally over basic material in sometimes jazz, sometimes ethnic musical traditions.

Urban Requiem is respectfully dedicated to Gary Green, whose boundless enthusiasm for its creation was a constant inspiration to me. It is written for all urban souls, living and dead, who like myself love our cities and continue to be inspired by them.

Acknowledgements

The generosity and support of many cultural and community-minded citizens and businesses in our area are required to ensure the continued success of the Hannaford Street Silver Band. Since admission prices cover less than half of the costs incurred by the Hannaford Street Silver Band in their performances, the ensemble relies heavily on donations from individuals and corporations in order to maintain the high standards previously established. Sincere thanks are extended to the following contributors (please note: contributors' names will appear only in the programs that apply to the concert season in which the contribution was made):

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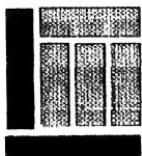
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